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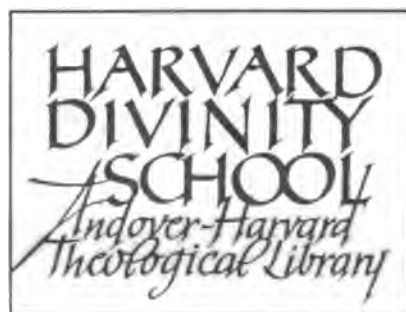
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[REDACTED]

**ANTHEMS,**  
**AND**  
**HYMNS SET TO MUSIC,**  
**FOR**  
**SABBATH MORNING, ORDINATIONS, DEDICATIONS,**  
**THANKSGIVING, ETC.**

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**BY AUGUSTUS KREISSMANN.**

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**BOSTON:**  
**PUBLISHED BY A. N. JOHNSON, 90 TREMONT STREET.**  
**1856.**

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the Publishers.

## PREFACE.

The pieces contained in this work, are all compositions of the author. The music in every instance, is *written* expressly for the words, and is not, as in many published anthems, arranged from music originally intended for entirely different words. It is believed the anthems will be found much more expressive of the true meaning of the words, than it is possible for any mere arrangement to be.

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# KREISSMANN'S ANTHEMS.

"Bless the Lord, O my soul."

66  
73  
40  
16  
91  
34  
36  
58  
37  
76  
78  
80  
56

**ALTO. Moderate.**  $\text{♩} = 116.$

**ALTO.**

**SOPRANO.**

**BASS.**

Bless the Lord, O my soul; and all that is with - in me, bless his ho - ly name. Bless the Lord,

The musical score is written for three voices: Alto, Soprano, and Bass. The tempo is marked 'Moderate' with a quarter note equal to 116 beats. The key signature has one sharp (F#), and the time signature is 2/2. The lyrics are 'Bless the Lord, O my soul; and all that is with - in me, bless his ho - ly name. Bless the Lord,'. The score includes musical notation with notes, rests, and dynamic markings like 'p' (piano). There are also some handwritten annotations and a large bracket on the left side of the staves.

4

# "Bless the Lord, O my soul." Continued.

*Cres - cen - do. ff Rallent. Dim. mf*

O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thine in - i - qui

*Cres - cen - do. ff Rallent. Dim. mf*

O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thine in - i - qui

*p ff*

who heal - eth all, who heal - eth all thy dis - eas - es, who re - deem - eth thy life from de - struc - tion ;

*p ff*

who heal - eth all, all thy dis - eas - es,

*p ff*

who heal - eth all, who heal - eth all thy dis - eas - es, who re - deem - eth thy life from de - struc - tion ;

*p ff*

who heal - eth all, all thy dis - eas - es,



# "Bless the Lord, O my soul." Concluded.

Who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - der mer - cies, who crown-eth

Who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - der mer - cies, who crown-eth

Cres - cen - - - - - de. *ff* *Rall. Dim.* thee, who crown-eth thee with lov - ing kind - ness and ten - - - - der mer - - - - cies.

Cres - cen - - - - - de. *ff* *Rall. Dim.* thee, who crown-eth thee with lov - ing kind - ness and ten - - der mer - - - - cies.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal parts are arranged in two systems, each with four staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *ff* (fortissimo), and *Rall. Dim.* (Ritardando and Diminuendo). The tempo and dynamics change throughout the piece, starting with *pp* and *pp* in the first system, moving to *p* and *ff* in the second system, and ending with *Rall. Dim.* in the third system. The lyrics are: "Who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - der mer - cies, who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - - - - der mer - - - - cies." The score is concluded with a final chord.

6

# "Blessed is he that considereth the poor."

*Moderato.* *p* *Cres.*

Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him

*p* *Cres.*

Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him

*p*

time of trou - ble, The Lord will pre - serve him and keep him a - - live;

*p*

time of trou - ble, The Lord will pre - serve him and keep him a - - live;

Blessed is he that considereth the poor." Concluded. 7

he shall be bless - ed up - on the earth, The Lord will strength-en him up -

he shall be bless - ed up - on the earth, The Lord will strength-en him up -

This system contains the first two staves of the hymn. The top staff is the vocal melody, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Rall.' and the dynamics are marked 'p' (piano). The lyrics are 'he shall be bless - ed up - on the earth, The Lord will strength-en him up -'.

on the bed of lan - guish - ing, Thou wilt make all his bed in his sick - - ness.

on the bed of lan - guish - ing, Thou wilt make all his

This system contains the second two staves of the hymn. The top staff is the vocal melody, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The lyrics are 'on the bed of lan - guish - ing, Thou wilt make all his bed in his sick - - ness.' and 'on the bed of lan - guish - ing, Thou wilt make all his'.

# "The Lord is merciful and gracious."

♩ = 104.

*Moderato.*

The Lord, the Lord is mer - ci - ful and gra - cious, slow to an - ger and a - bund - ant in mer - cy;

will not al - ways obide, nei - ther will he keep his an - ger for - e - - ver. He hath not dealt with us af - ter

nei - ther will he keep his an - ger for - e - - ver. He hath not dealt with us af - ter

# "The Lord is merciful and gracious." Continued.

9

First system of the musical score. It consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system has a piano accompaniment (treble and bass clefs). The lyrics are: "sins, nor re - ward - ed us ac - cord - ing to our in - i - qui - ties. For as the heav - en is high a - bove the". The tempo is marked "Rall." and the dynamics are "pp" (pianissimo) and "Cres." (Crescendo).

sins, nor re - ward - ed us ac - cord - ing to our in - i - qui - ties. For as the heav - en is high a - bove the

Second system of the musical score. It consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system has a piano accompaniment (treble and bass clefs). The lyrics are: "earth, so great is his mer - cy to - ward them that fear him, as far as the east is from the west, so". The tempo is marked "Rall." and the dynamics are "p" (piano) and "Cres." (Crescendo).

earth, so great is his mer - cy to - ward them that fear him, as far as the east is from the west, so

# “The Lord is merciful and gracious.” Continued.

**Rall.** **Andante.** 116.

far hath he re - mov - ed our trans - gress - ions from us. Like as a fa - ther pit - i - eth his.. chil - dr

**Rall.** **Solo.**

far hath he re - mov - ed our trans - gress - ions from us. Like as a fa - ther pit - i - eth his.. chil - dr

so the Lord pit - i - eth them, pit - i - eth them that fear him, like as a fa - ther pit - i - eth his chil - dren, so the

# The Lord is merciful and gracious." Concluded.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderate' with a metronome marking of 100. The score is divided into two systems. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *Cres.* (crescendo). The lyrics are printed below the vocal staves.

*pp* *Moderate.*  $\text{♩} = 100.$

pit - i - eth them, pit - i - eth them that fear him. For he know-eth our frame, he re - mem - ber - eth that we are

*pp*

pit - i - eth them, pit - i - eth them that fear him. For he know-eth our frame, he re - mem - ber - eth that we are

*Cres.* *Dim.*

dust, he know-eth our frame, he re - mem - ber - eth that we, . . . . . that we are dust.

*Cres.* *Dim.*

dust, he know-eth our frame, he re - mem - ber - eth that we, . . . . . that we

12

# "All nations whom thou hast made."

122.  
Allegro Moderato.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time, marked 'Allegro Moderato'. The key signature has one sharp (F#). The score consists of two systems of staves. The first system contains the first two lines of the vocal parts, and the second system contains the next two lines. The piano accompaniment is written in the right and left hands, with the right hand often playing chords and the left hand providing a steady bass line. The lyrics are printed below the vocal staves, with some words appearing on multiple lines. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano).

All na-tions whom thou hast made, shall come and worship be-fore thee, O Lord, and shall glo - ri

and shall glo - ri - fy thy name,

All na-tions whom thou hast made, shall come and worship be-fore thee, O Lord,

and shall glo - ri

name, and shall glo - ri - fy, shall glo - ri - fy thy name.

for thou.... art great.... and doest won-drous things,

name, and shall glo - ri - fy, shall glo - ri - fy thy name.



# "All nations whom thou hast made." Continued.

13

thou.... art great, and doest wondrous things, and doest wondrous things.

for thou.... art great, and doest wondrous things. thou art God a -

for thou.... art great,.. and doest won - drous things. thou art God a -

thou.... art great.... and doest won - drous things, for thou.... art great,... thou art God a - lone,

*Rall.* *p* thou art God a - lone. *p Andante.* Teach me thy way, O Lord, O Lord, teach me thy way, O Lord, I will *pp*

lone, thou art God a - lone. lone, Teach me thy way, O Lord O Lord, teach... me thy way, O Lord, *pp*

*Rall.* *p* thou art God a - lone. *pp*

# "All nations whom thou hast made." Continued.

walk in thy truth... *pp* I will walk in thy truth: u - nite my heart to fear thy name, *Cres.*  
 I will walk in thy truth, ... *pp* u - nite my heart to fear thy name.  
 walk in thy truth... *pp* I will walk in thy truth: u - nite my heart to fear thy name, *Cres.*  
 heart to fear thy name. I will praise thee, O Lord my God with all, with all my heart, and I will glo - ri - fy thy name  
 and I will glo - ri -  
 heart to fear thy name. I will praise the O Lord my God with all, with all my heart, and I will glo - ri - fy thy name

# "All nations whom thou hast made." Concluded.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "e - ver-more: and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for-e - vermore, and I will glo-ri-fy t". The piano accompaniment consists of two staves. The left staff has lyrics: "name for-e - ver-more, and I will glo-ri-fy thy name for - e - vermore, and I will glo-ri-fy t". The right staff has lyrics: "e - vermore, and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for-e - vermore, for - e - ver".

Second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "name, and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for - e - ver - more, for - e - vermore, A-men, A - men". The piano accompaniment consists of two staves. The left staff has lyrics: "name, and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for - e - vermore, for - e - ver - more, A-men, A - men." The right staff has lyrics: "and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for - e - ver - more, for - e - vermore, A-men, A - men." The system concludes with the word "Amen" repeated.

**“All nations whom thou hast made.” Continued.**

walk in thy truth... I will walk in thy truth: u-nite my heart to fear thy name, u-nite my heart to fear thy name.

heart to fear thy name. I will praise thee, O Lord my God with all, with all my heart, and I will glo-ri-fy thy name and I will glo-ri-fy thy name

# “All nations whom thou hast made.” Concluded.

15

e - ver-more: and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for-e - vermore, and I will glo-ri - fy thy name for-e - ver-more, and I will glo-ri - fy thy name for - e - vermore, and I will glo-ri-fy thy

name, and I will glo-ri-fy thy name, and I will glo-ri-fy thy name for - e - ver - more, for - e - ver-more, A-men, A - men.  
 name, and I will glo-ri - fy thy name, and I will glo - ri - fy thy name for - e - ver-more, for - e - ver - more, A-men, A - men.  
 and I will glo-ri - fy thy name, and I will glo-ri - fy thy name for - e - ver - more, for - e - ver-more, A-men, A - men.  
 more, and I will glo-ri - fy thy name, and I will glo-ri - fy thy name for - e - ver - more, for - e - ver - more, A-men, A - men.

# "The Lord is gracious."

*Andante Moderato. Solo.*  $\text{♩} = 88.$

*pp* The Lord is gra - cious and full of com - pas - sion, *p* slow to an - ger and of great mer - cy, *p*

*pp* The Lord.. is gra - cious and full of com - pas - sion, *p* slow to an - ger and of great mer - cy, *p*

*pp* The Lord.. is gra - cious and full of com - pas - sion, *p* slow to an - ger and of great mer - cy, *p*

*pp* The Lord.. is gra - cious and full of com - pas - sion, *p* slow to an - ger and of great mer - cy, *p*

*Rall.*

Lord is good to all, to all, and his ten - der mer - cies are o - ver all his works.

*Tutti.* The Lord is good to all, and his ten - der mer - cies are o - ver all his works.

*Tutti.* The Lord is good to all, and his ten - der mer - cies are o - ver all his works.

*Tutti.* The Lord is good to all, and his ten - der mer - cies are o - ver all his works.

*Tutti.* The Lord is good to all, and his ten - der mer - cies are o - ver all his works.

# "The Lord is gracious." Continued.

87

*mf*

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee.

and thy saints, thy saints shall bless thee.

and thy saints, thy saints shall bless thee.

*mf*

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee. They shall speak of the glory of thy

and talk..... of thy power..... his

to make known to the sons of men his

king - - dom, And talk of thy power..... to make known to the sons of men his

# "The Lord is gracious." Continued.

acts, and the glo - rious ma - jes - ty of.... his king - dom. Thy king - dom, thy

acts, and the glo - rious ma - jes - ty of.... his king - dom. Thy king - dom, thy

acts, and the glo - rious ma - jes - ty of.... his king - dom. Thy king - dom, thy

ty acts, and the glo - rious ma - jes - ty of.... his king - dom. Thy king - dom, thy

dom is an ev - er - last - ing king - dom, and thy do - min - ion en - dur - eth through-out all gen

er - last - ing king - dom, and thy do - min - ion en - dur - eth through-out all g

ing - dom, and thy do - min - ion en - dur - eth through-out all

en - dur - eth through-out



# “The Lord is gracious.” Concluded.

19

*Tutti.*

ra - tions. Thy king - dom, thy king - dom is an ev - er - last - ing king - dom,

ra - tions. *f* *Tutti.* is an ev - er - last - ing king - dom,

ra - tions. *Tutti.* is an ev - er - last - ing king - dom,

ra - tions. Thy king - dom, thy king - dom is an ev - er - last - ing king - dom,

*Cres.* *Dim.*

and thy do - min - ion en - dur - eth through-out all gen - e - - - ra - - - - tions.

en - dur - eth through-out all gen - e - - - ra - - - - tions.

and thy do - min - ion en - dur - eth through-out all gen - e - - - re - - - - tions.

and thy do - min - ion en - dur - eth through-out all gen - e - - - ra - - - - tions.

# "Another six days work is done."

*78. Moderato. Solo.*

1. A - noth - er six days work is done; A - noth - er Sabbath is be - - - gun, Re - turn, my soul,

*Solo.*

2. This heavenly calm with - in the breast, The dear - est pledge of glo - - rious rest, Which for the church

*Cres. Dim. Tutti. Cres.*

- joy.. thy rest, Im - prove the day thy God has blest; O that our tho'ts and thanks may rise, As grate - ful in - cense to

*Cres. Dim. Tutti. Cres.*

God remains, The end of cares the end of pains, With joy, great God thy works we view In va - ried scenes both old

*Solo.*

# "Another six days work is done." Concluded.

21

*p* *Rall.* *p*

skies, And draw from heav'n that sweet re - pose Which none but he who feels it knows; 5. In ho - ly du - ties

*p* *Rall.* *p*

new. With praise we think on mer - cies past, With hope we fu - ture pleasures taste; 5. In ho - ly du - ties

*Cres.* *Rall.*

let the day, in ho - ly pleasures pass a - way, How sweet, a Sab - bath thus to spend, In hope of one that ne'er shall end.

*Cres.* *Rall.*

let the day, In ho - ly pleasures pass a - way, How sweet, a Sabbath thus to spend, In hope of one that ne'er shall end.

# "Blessed is he."

new. *p*  $\text{♩} = 76.$

*mf*

Blessed is he Whose transgres - sion is for - giv - en, Whose sin is covered, Whose sin is covered,

*p*

Blessed is he whose transgres - sion, is for - giv - en, Blessed

*p*

Blessed is he whose transgres - sion is for - giv - en, Whose sin is covered, whose sin is covered,

*mf*

is the man un - to whom the Lord im - pu - teth not in - i - qui - ty And in whose spir - it,

*p*

Blessed is the man un - to whom the Lord im - pu - teth not in - i - qui - ty, And in whose spir - it

*p*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'new. p' with a quarter note equal to 76 beats per minute. The score is divided into two systems. The first system contains the first two lines of the hymn, and the second system contains the next two lines. Dynamics include piano (*p*), mezzo-forte (*mf*), and crescendo/decrescendo hairpins. The lyrics are printed below the vocal staves, with some words split across lines.

# "Blessed is he." Continued.

23

*mf*

there is no guile, I acknowledged my sin un - to thee, and mine in - i - qui -

I acknowledged my sin un - to thee,

there is no guile, I acknowledged my sin un - to thee, And mine in -

*mf*

I acknowledged my sin un - to thee, And mine in - i - qui -

*f*

- ty have I not hid, I said I will con - fess, con - fess my transgressions un - to the Lord, un - to the Lord, and

- i - qui - ty have I not hid, I said I will con - fess my transgressions un - to the Lord, un - to the Lord, and

- ty have I not hid, I said I will con - fess, con - fess my trans - gressions un - to the Lord, un - to the Lord

# "Blessed is he." Continued.

thou for - ga - vest the in - i - - - qui - ty of my sin, Many sorrows shall be to the wicked.....

thou for - ga - vest the in - i - - - qui - ty, of my sin;

And thou for - ga - vest the in - i - qui - ty of my sin;

*p* Cres - - - - - *f*

But he that trusteth in the Lord, Mer - cy shall en - com - pass him a - bout,

he that trusteth in the Lord,.....

Mer - cy shall en - com - pass him a - bout, Be glad in the

*p* Cres. Cres.

But he that trusteth in the Lord,

# “Blessed is he.” Concluded.

25

and re - joice ye righteous, and re - joice ye righteous, and shout for

Lord, and re - joice ye righteous, Be glad in the Lord, and re - joice ye righteous, And shout for joy.....

joy,..... And shout for joy, All ye that are..... upright, that are upright in heart.

All ye that are..... upright in heart, All ye that are..... upright, that are upright in heart.

And shout for joy,..... All ye that are upright in heart.

All ye that are upright in heart, And shout for joy, All ye that are

# "O give thanks unto the Lord." *mf*

*Allegro Moderato. ♩ 72.*

O give thanks un - to.... the Lord; call up - on his name, call up - on his name, make known his deeds a-mong the

*f* *mf*

*Cres.* *f*

peo - ple, talk ye of all his wondrous works, Glo-ry ye in his

*p* *Cres.*

sing un - to him, sing psalms un - to him, talk ye of all his wondrous works,

*p* *Cres.*

peo - ple, talk ye of all his wondrous works, Glo - ry ye in his ho - ly name, let the



# “O give thanks unto the Lord.” Continued.

27

ho - ly name, let the heart of them re - jice that seek the Lord. Seek the Lord and his strength, seek his face for - - e - ver-more. Re-

let the heart of them re - jice that seek the Lord. Seek the Lord and his strength, seek his face for - - e - ver-more.

heart of them re - jice that seek the Lord, that seek the Lord.

Detailed description: This musical system features a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It includes lyrics and dynamic markings such as *p* (piano) and *f* (forte). The piano accompaniment consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand part includes lyrics and dynamic markings like *f* and *p*. The left hand part provides a harmonic foundation with various chords and melodic lines.

*Andante.*  $\text{♩} = 92.$

mem - ber his mar - vel - lous works, his mar - vel - lous works that he has done: His won - ders and the judg - ments

Re - mem - ber his mar - vel - lous works that he has done: His won - ders and the judg - ments

Detailed description: This musical system continues the piece with a tempo marking of *Andante.* and a metronome indication of  $\text{♩} = 92.$ . The key signature remains one flat. The system includes a vocal melody and a piano accompaniment. The vocal line is in a single staff with a treble clef. The piano accompaniment consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand part includes lyrics and dynamic markings like *p*. The left hand part provides a harmonic foundation. The system concludes with a final chord in the piano part.

## "O give thanks unto the Lord." Continued.

*p*

of his mouth, O ye seed of A - bra - ham his ser - vant, ye chil - dren of Ja - cob his cho - sen.

of his mouth, O ye seed of A - bra - ham his ser - vant, ye chil - dren of Ja - cob his cho - sen.

*Tempo primo.*

Glo - ry ye in his ho - - ly name: let the heart of them re - joice, let the heart of them re

*Tempo primo.*

Glo - ry ye in his ho - - ly name: let the heart of them re - joice, let the heart of them re

# "O give thanks unto the Lord." Concluded.

29

Musical score for the hymn "O give thanks unto the Lord." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The lyrics are written below the vocal staves. The piano accompaniment is written on grand staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings.

**Lyrics:**  
 joyce that seek the Lord,.... let the heart of them re-joyce that seek the Lord,  
 joyce that seek the Lord,  
 joyce that seek the Lord, Glo-ry ye in his ho-ly name, let the heart of them re-joyce that seek the Lord,  
 Glo-ry ye in his ho-ly name, let the heart of them re-joyce that seek the Lord, that seek the Lord.  
 re- seek the Lord and his strength, seek his face for-e-ver-more, for-e-ver-more.  
 re- seek the Lord and his strength, seek his face for-e-ver-more, for-e-ver-more.

**Dynamic Markings:**  
*ff* (fortissimo) is used at the beginning of the first system.  
*Dim.* (diminuendo) is used at the end of the first system and at the end of the second system.  
*mf* (mezzo-forte) is used at the beginning of the second system.

# “Another six days work is done.”

*Moderate.* **SOPRANO.** *p* -92.

1. A - noth - er six days work is done ; A - noth - er Sab - bath is .... be gun ; Re - turn,

**ORGANO.**

**SOPRANO.** *Cres.* *Dim.* *Rall.*

soul, en - joy thy rest, .... Improve the day thy God..... has blest, Improve the day thy God

**ORGANO.**

**SOPRANO.** *p* **Tutti.** *Cres.* *f* *Dim.* *p*

**ALTO.** blest, O that our thoughts and thanks may rise As grate - ful in - cense to the skies ;.... And draw

**TENOR.** *Tutti.* *p*

*2* O that our thoughts and thanks may rise As grate - ful in - cense to to the skies,..... And draw

# "Another six days work is done." Continued.

31

**TENOR.** *Rall.* *p* **SOPRANO SOLO.**

heaven that sweet re - pose, . . . . Which none but he that feels it knows. 3. This heavenly calm within the

**ALTO.** *Rall.* *p* **ALTO SOLO.**

heaven that sweet re - pose, Which none but he that feels it knows. 3. This heavenly calm within the

**SOPRANO.** *Rall.*

heaven that sweet re - pose, Which none but he that feels it knows.

**BASSO.** *Rall.* **ORGANO.**

**SOPRANO.** *Cres - cen - do.*

breast, The dearest pledge of glorious rest, Which for the church of God re - mains . . . The end of cares, the end . . . of

**ALTO.**

breast, The dearest pledge of glorious rest, Which for the church of God re - mains . . . The end of cares, the end . . . of

**ORGANO.**

# "Another six days work is done." Continued.

**SOPRANO.** *Rall.* **TENOR. *p* Tutti.**

pains, the end of cares, The end of pains. 4. With joy, great God, thy works we view, In va - ried scenes both old

**ALTO.** *Rall.* **ALTO. Tutti.**

pains, ..... The end of cares, The end of pains. 4. With joy, great God thy works we view; In varied scenes both old

**ORGAN.** *Rall.* **SOPRANO. *p* Tutti.**

4. With joy great God thy works we view, In varied scenes both old

**BASS. *p* Tutti.**

4. With joy, great God, thy works we view, In va - ried scenes both old

**TENOR.** *Rall.*

new; With praise we think on mer - cies past; ..... With hope we fu - ture pleasures taste.

**ALTO.**

new, With praise we think on mer - cies past, With hope we fu - - - ture pleas - ures taste.

**SOPRANO. *p***

new, ... With praise we think on mer - cies past, With hope we fu - - - ture pleas - ures taste.

**BASS. *p***

new, ... With praise we think on mer - cies past; With hope we fu - ture pleasures taste.

# "Another six days work is done." Concluded.

33

*p*

5. In ho - ly du - ties let the day, In ho - ly pleasures pass a - way, How sweet a Sabbath thus to

*p*

5. In ho - ly du - ties let the day, in ho - ly pleasures pass a - way, How sweet a Sab - - bath thus to

*Cres.*

How sweet a Sabbath thus to

*Rall.*

spend In hope of one that ne'er shall end;... In hope of one that ne'er shall end.

*Rall.*

spend, In hope of one that ne'er..... shall end;.... In hope of one that ne'er shall end.

*Rall.*

spend, In hope of one that ne'er .... shall end, In hope of one that ne'er shall end.

*Rall.*

spend, 5 In hope of one that ne'er shall end,...

In hope of one that ne'er shall end.

# "The Lord is my strength and song."

*Allegro. ♩ = 138.*

*p*

The Lord is my strength and song, and is..... be-come my sal - va - tion, the voice of re - joic - ing and

The Lord is my strength and song, and is be-come my sal - va - tion, the voice of re - joic - ing and

*mf* *>* *Cres.* *>* *f*

va - tion is in the tab - er - na - cles of the righteous, is in the tab - er - na - cles of the righteous, the right hand of the Lor

va - tion, the right hand of the Lor

va - tion, is in the tab - er - na - cles of the righteous, the right hand of the Lor



# "The Lord is my strength and song." Continued.

35

*Rall.* *mf*  
val - iant - ly; I will go in - to them, And I will praise the

*p*  
O - pen to me.... the gates.. of righteousness;

*Rall.* *pp*  
val - iant - ly; I will go in - to them, And I will praise the

Lord; this gate of the Lord .. in - to which the righteous shall

*p*  
Lord, this gate of the Lord in - to which the righteous shall en - ter;

*p*  
Lord, this gate of the Lord, in - to which the righteous shall

# “The Lord. is my strength and song.” Concluded.

en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he

en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (f) dynamic, followed by a piano (p) section, and then returns to forte. The lyrics are: "en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he".

good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - e

good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - e

Detailed description: This is the second system of the musical score. It continues with four staves (two vocal, two piano). The dynamics include mezzo-forte (mf) and a gradual decrescendo (Dim.). The lyrics are: "good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - e".

# "This is the day the Lord hath made."

37

*All. mod. 138.*

This is the day the Lord hath made, he calls the hours his own; Let heav-en re-joice, let earth be glad, and praise surround his

throne. To-day he rose, and left the dead, and Sa-tan's em-pire fell; To-day the saints his tri-umph spread, and

## "This is the day." Continued.

all his won - ders tell. Ho - san - na to the a - noint - ed King, to Da - vid's ho - ly Son; Help us,

all his won - ders tell. Ho - san - na to the a - noint - ed King, to Da - vid's ho - ly Son; Help us,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'ff' (fortissimo). The lyrics are: 'all his won - ders tell. Ho - san - na to the a - noint - ed King, to Da - vid's ho - ly Son; Help us,'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests.

Lord, de - scend and bring sal - va - tion from thy throne. Blest be the Lord who comes to man

Lord, de - scend and bring sal - va - tion from thy throne. Blest be the Lord who comes to man

The second system of the musical score also consists of four staves. The key signature remains one flat. The tempo is marked 'p' (piano). The lyrics are: 'Lord, de - scend and bring sal - va - tion from thy throne. Blest be the Lord who comes to man'. The music continues with similar note values and rests as the first system.

# "This is the day." Concluded.

39

mes - sa - ges of grace, who comes in God his Fa-ther's name, to save our sin - ful race. Ho - san - na in the

mes - sa - ges of grace, who comes in God his Fa-ther's name, to save our sin - ful race. Ho - san - na in the

This block contains the first system of the musical score. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears above the staff. The second staff is a bass line, mostly consisting of whole and half notes. The lyrics are written below the first staff.

high - est strains the church on earth can raise, the high - est heavens in which he reigns, shall give him no - bler praise.

gh - est strains the church on earth can raise, the high - est heavens in which he reigns, shall give him no - bler praise.

This block contains the second system of the musical score. It also consists of two staves of music. The first staff continues the melody from the first system, with a dynamic marking of *ff* (fortissimo) appearing above it. The second staff continues the bass line. The lyrics are written below the first staff.

## THANKSGIVING ANTHEM.

*Moderate. Tutti. p*  $\text{♩} = 84.$

The eyes of all wait up-on thee, O Lord, in due sea- - - son,

*Solo. p* in due sea-son the eyes of

*Tutti. p* The eyes of all wait up-on thee, O Lord, and Thou giv-est them their meat in due sea- - - son,

*Solo. mf*

*Tutti. Cres. f* wait up-on thee, O Lord! Thou o-pen-est thy hand;.... and fill-est all things li- - - ving, and fill-est

*Soprano Solo. p*  $\text{♩} = 92.$

wait up-on thee, O Lord!

*Accompaniment. p*

# Thanksgiving Anthem. Continued.

41

*Tenor Solo.* liv - ing with plen - teous-ness, *Tenor.* Thou o - pen-est Thy hand,.... and fill-est all things liv - ing, and fill-est all things

*Bass Solo.* and fill-est all things liv - ing, and fill-est all things

*Alto.* and fill-est all things

*Soprano.* and fill-est all things

*Bass.* and fill-est all things

*Cres.* *Dim.* liv - ing with plen - teous-ness, *mf* Thou vis - it - est the earth and bleasest it, thou crownest the

*mf* liv - ing with plen - teousness, Thou vis - it - est the earth and bless-est it, Thou crownest the

*Cres.* *Dim.* liv - ing with plen - teousness, Thou vis - it - est the earth and bless-eth it, Thou vis-it - est the earth and bleasest it, Thou crownest the

*mf*

## Thanksgiving Anthem, Continued.

year with thy goodness, Thou crownest the year with thy goodness, Thou vis-it-est the earth,

year with thy goodness, Thou crownest the year with thy goodness, Thou vis-it-est the earth,

year with thy goodness, Thou crownest the year with thy goodness, Thou vis-it-est the earth, Thou vis-it-est

Thou vis-it-est the earth and bless-est it, Thou crown-est the year,

Thou crown-est the year,

earth, Thou vis-it-est the earth and bless-est it, Thou crown-est the year, Thou crown-est the year,



## 43

The image displays a musical score for the hymn "Crownest the year with thy goodness." It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). The score includes various musical notations such as notes, rests, and slurs.

*p* *f* *f* *p* *f* *pp* *pp*

crownest the year with thy goodness, with thy goodness, and bleasest it, with thy goodness thou crownest the  
 crownest the year with thy goodness, with thy goodness, Thou crownest the  
 crownest the year with thy goodness, with thy goodness, Thou visitest the earth and bleasest it, Thou crownest the year with thy goodness, Thou crownest the  
 year with thy good - ness, Thou crown - est the year with thy good - - ness.  
 year with thy good - ness, with thy goodness, with thy goodness, Thou crownest the year with thy good - - ness.  
 year with thy good - ness, with thy goodness, with thy goodness, Thou crownest the year with thy good - - ness.

## Thanksgiving Anthem. Continued.

Allegro Spiritoso.  $\text{♩} = 160.$ 

We will re-joyce, we will re-joyce, we will re-joyce in the Lord, we will re-joyce, we will re-joyce, we will re-joyce in

We will re-joyce, we will re-joyce, we will re-joyce in the Lord, we will re-joyce, we will re-joyce, we will re-joyce in

We will re-joyce, we will re-joyce, we will re-joyce in the Lord, we will re-joyce, we will re-joyce, we will re-joyce in

Lord, and glo-ri-fy.... his name, for-e - - - vermore,

Lord, and glo-ri-fy his name.. for-e - - vermore, we will re-joyce..... in

Lord, and glo-ri-fy.. his name,.. and glo-ri-fy.. his name for e - - ver-more, for-e - - ver-more,

## Thanksgiving Anthem. Continued.

45

*mf* we will re - joice..... in the Lord, we will re - joice..... in the Lord..... we will re -  
 Lord,  
*mf* we will re - joice..... in the Lord, we will re - joice..... in the Lord, we will re -  
*mf* we will re-joice..... in the Lord.....  
 joice..... in the Lord..... we will re-joice..... in the Lord, and glo - ri - fy his name, and  
 joice..... in the Lord, we will re-joice..... in the Lord, and glo - ri - fy his name, and  
 we will re-joice..... in the Lord..... in the Lord.

glo - ri - fy his name for - e - ver - more, we will re - joice..... in the Lord,  
 name for - e - ver - more, we will re - joice..... in the Lord, and  
 name. . for - e - - ver - more, we will re - joice..... in the Lord, and  
 glo - ri - fy his name for - e - ver - more, we will re - joice..... in the Lord,

# Thanksgiving Anthem. Continued.

47

for - e - - ver-more, we will re - joice..... in the Lord..... we will re -

glo - ri - fy his name,

glo - ri - fy his name, we will re - joice..... in the Lord, we will re -

for - e - - ver-more, we will re-joice..... in the Lord.....

joice..... in the Lord..... we will re-joice..... in the Lord, and glo - ri - fy his name, and

joice..... in the Lord, we will re-joice..... in the Lord, and glo - ri - fy his name, and

..... we will re-joice..... in the Lord..... in the Lord,

Cres.

glo-ri - fy his name, and glo-ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo-ri - fy his name, and

glo - ri - fy his name, and glo - ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo - ri - fy his name, and glo - ri - fy his

glo-ri - fy his name, and glo-ri - fy his name for - e - vermore, and glo-ri - fy his name.... and glo-ri - fy his name,.... and glo-ri - fy his

and glo-ri - fy his name, and glo-ri - fy his name, and

glo-ri - fy his name for - e - vermore, we will re - joice in the Lord, and glo-ri - fy his name for - e - vermore, for - e - vermore, Amen, A - men.

name for - e - vermore,

name.... for - e - ver - more, we will re - joice in the Lord, and glo-ri - fy his name for - e - vermore, for - e - vermore, Amen, A - men.

glo-ri - fy his name for - e - vermore,

# "Again the day returns of holy rest."

49

*Tenor or Soprano Solo. Large. ♩ = 66*

*p* A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - ho - vah

*Accompaniment.*

*Cres. f pp*

blest, When like his own, he bade our la - bors cease, And all be piety, And all be peace. 2. Let us de-

*pp*

*Cres. rallent.*

*Soprano.*

vote this con - se - crat - ed day, To learn his will, And all we learn o - bey; So shall he hear, when

*Alto.*

# “Again the day returns.” Continued.

**Tenor.**

**Alto.** *rallent.*

**Soprano.**

**Bass.**

Fer - vent - ly we raise our sup - pli - ca - tions, and our songs of praise, Our sup - pli - ca - tions and our songs of praise.

**p**

8. Fa - ther in heaven, In whom our hopes con - fide, Whose power de - fends us, And whose pre - cepts

**p**

Fa - ther in heaven, Whose power de - fends us, And whose pre - cepts

**p**

Fa - ther in heaven, In whom our hopes con - fide, Whose power de - fends us, And whose pre - cepts

**p**



# "Again the day returns." Concluded.

51

*p* *Cres.* *f* *Dim.*

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

*p* *Cres.* *f* *Dim.*

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *p* (piano), *Cres.* (crescendo), *f* (forte), and *Dim.* (diminuendo). The lyrics are: 'guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till'.

*p* *Cres.* *f* *rall.* *Dim.*

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

*p* *Cres.* *f* *rall.* *Dim.*

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *p* (piano), *Cres.* (crescendo), *f* (forte), *rall.* (rallentando), and *Dim.* (diminuendo). The lyrics are: 'time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.'

# "How pleasant, how divinely fair."

*Largo*  $\text{♩} = 80$

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwell-ings are; with long de-sire my spir-it faints, to

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwell-ings are; with long de-sire my spir-it faints, to

meet th'assem-blies of thy saints. my pant-ing heart cries out for God: My God! my King!

meet th'assem-blies of thy saints. My flesh would rest in thine a-bode, My God! my King!

meet th'assem-blies of thy saints. My flesh would rest in thine a-bode, my pant-ing heart cries out for God: My God! my King!

# "How pleasant." Continued.

53

*p* *pp* *p* *Tenor Solo.*

why should I be so far from all my joys and thee! Blest are the saints, who sit on high, a -

why should I be so far from all my joys and thee!

*Accompaniment.*

why should I be so far from all my joys and thee!

*pp* *Rall.*

round thy throne, a - bove the sky; Thy bright-est glo - ries shine a - bove, And all their work is praise and love.

## “How pleasant.” Continued.

*Piagnano Solo.*

Blest are the souls who find a place, With - in the tem - ple of thy grace; There they behold thy gent - ler rays,

*pp* *Rail.* *Tenor Solo.*

seek thy face, and learn thy praise. Blest are the men whose hearts are set, To find the way to Zi - on's gate

# “How pleasant.” Continued.

55

God is their strength, and thro' the road, They lean up - on their help - er, God. Cheerful they walk with grow-ing strength,

God is their strength, and thro' the road, They lean up - on their help - er, God. Cheerful they walk with grow-ing strength, Till

Till all be - fore thy face ap - pear, And join in no - bler wor - ship there.

all shall meet in heav'n at length, Till all be - fore thy throne ap-pear, And join in no - bler wor - ship there.

all shall meet in heav'n at length, Till all be - fore thy throne ap-pear, And join in no - bler wor - ship there.

# "Ye nations round the earth."

*f* *Allievo.* 139.

Ye na-tions round the earth, re-joice be-fore the Lord,..... your sovereign King;.. Serve him with cheerful bea-

voice,..... with all your tongues his glo-ry sing. with all your tongues his glo-ry sing. the Lord is God,

he a-lone doth life, and breath, and be-ing give: We are his work and not our own, the sheep that on his pas-tures liv

*Tenor.* *Cres.* *f* *Sop. and Alto. Tutti.* *p* *Tenor and Base.* *p*

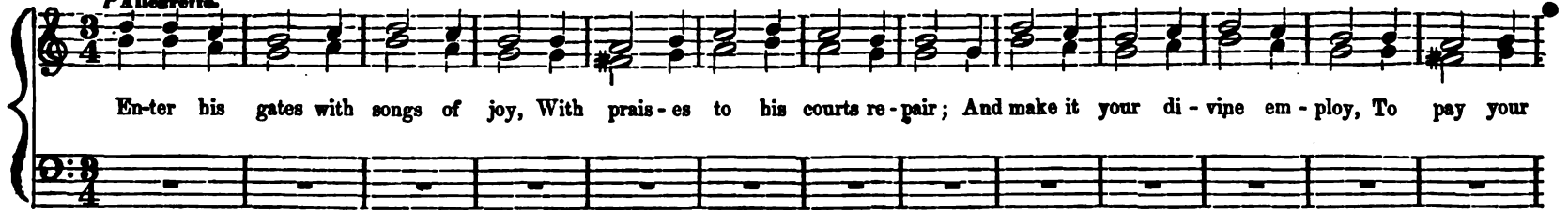
*Base.* *Cres.*

Accompaniment.

# “Ye nations.” Concluded.

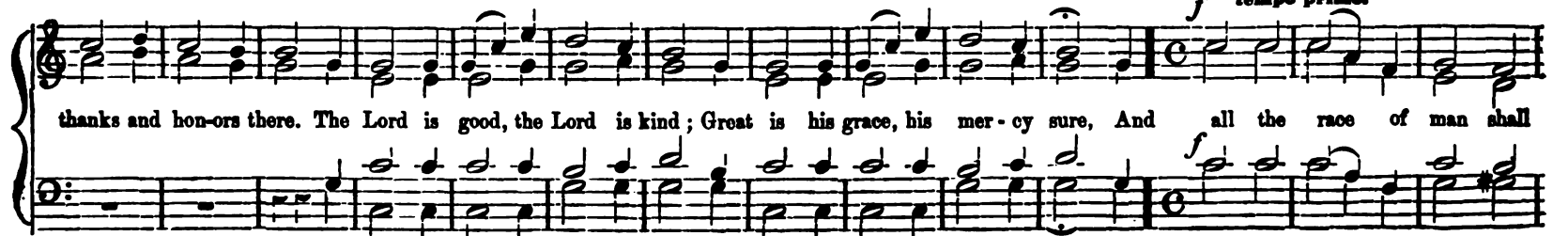
57

*p* Allegretto.



En-ter his gates with songs of joy, With prais-es to his courts re-pair; And make it your di-vine em-ploy, To pay your

*f* tempo primo.



thanks and hon-ors there. The Lord is good, the Lord is kind; Great is his grace, his mer-cy sure, And all the race of man shall

*Rit.*



find, His truth from age to age en-dure; And all the race of man shall find, His truth from age to age en-dure.

# "Thine earthly Sabbaths, Lord, we love."

**Lento. SOPRANO SOLO.** *Cres.* *Cres.* *f* *Dim.* *p* *Rall.*

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our long - ing souls aspire, With cheerful hope and strong de -

**Accompainment.** *pp*

***f* TENOR SOLO.** *Cres.* *con -* *f* *Rall.*

- sire. 2. No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs Which warble from immortal tongues.



# “Thine earthly Sabbaths.” Concluded.

59

TENOR. *mf* *Duet.* *pp*

8. No rude alarms of raging foes, No cares to break the long repose, No midnight shade, no clouded sun, But sa - cred, high, e - ter - nal

SOPRANO. *mf* *pp*

*p* *Tutti.* *Cres.* *f* *Rall.*

noon ; Thine earthly Sabbaths, Lord we love, But there's a nobler rest above, To that our longing souls aspire, With cheerful hope and strong de-sire.

*p* *Tutti.* *Cres.* *f* *Rall.*

noon ; Thine earthly Sabbaths, Lord we love, But there's a nobler rest above, To that our longing souls aspire, With cheerful hope and strong de-sire.

*p* *Tutti.*

# "Hail! great Creator."

*f* *Allegro.*  $\text{♩} = 126 >$

Hail! great Cre - a - tor, wise and good, To thee our songs we raise; Na-ture thro' all her various scenes, In - vites us to thy praise,

*f* *p* *Crea.*

morning, noon, and evening mild, Fresh won-ders strike our view; And while we gaze our hearts ex - ult, With transports ev - er new.

*f* *p* *Crea.*

morning, noon, and evening mild, Fresh won-ders strike our view; And while we gaze our hearts ex - ult, With transports ev - er new.

# "Hail! great Creator." Continued.

61

glo - ry beams in eve - ry star, Which gilds the gloom of night, And decks the smil - ing face of morn, With rays of cheer - ful light, The

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and contains whole rests. The second staff is a treble clef with a key signature of one flat and contains a melodic line for the vocal part. The third staff is a treble clef with a key signature of one flat and contains a supporting melodic line. The bottom staff is a bass clef with a key signature of one flat and contains whole rests. The lyrics are written below the second and third staves.

lof - ty hill, the humble lawn, With countless beauties shine; The si - lent grove, the aw - ful shade, Pro - claim thy pow'r di - vine.

This musical system also consists of four staves, following the same structure as the first system. The top staff has whole rests. The second staff continues the vocal melody. The third staff continues the supporting melody. The bottom staff has whole rests. The lyrics are written below the second and third staves.

# "Hail! great Creator." Concluded.

Great na-ture's God, still may these scenes Our se - rious hours en - gage! Still may our grate-ful hearts con-sult Thy work's in-struc-tive pag

Great na-ture's God, still may these scenes Our se - rious hours en - gage! Still may our grate-ful hearts con-sult Thy work's in-struc-tive pag

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with eighth and quarter notes. The bottom three staves are a piano accompaniment in G major, with the left hand playing a steady eighth-note bass line and the right hand playing a more active melody with eighth and quarter notes. The lyrics are written below the vocal staff and above the piano staves.

*Cres.*  
while, in all thy wondrous ways, Thy va - ried love we see; Oh, may our heart, great God, be led Through all thy works to t

*Cres.*  
while, in all thy wondrous ways, Thy va - ried love we see; Oh, may our heart, great God, be led Through all thy works to t

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The vocal line continues with the same melodic style. The piano accompaniment maintains its rhythmic pattern. The lyrics are written below the vocal staff and above the piano staves. The system concludes with a crescendo marking above the vocal staff.

# "Blessed is he whose transgression is forgiven."

63

*p* *Lento.*  $\text{♩} = 80.$  *Cres.* *f* *p*

Bless-ed is he.... whose trans-gres-sion is for - giv - en, whose sin..... is cov - ered, bless-ed is.... the man un - to

Bless-ed is he whose trans-gres-sion is for - giv - en, whose sin is cov - ered, bless-ed is the man un - to

Bless-ed is he.... whose trans-gres-sion is for - giv - en, whose sin.... is cov - ered, bless-ed is.... the man un - to

*p* *Cres.* *f*

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

# "Blessed is he." Continued.

sin un - to thee, and mine in - i - qui - ty have I not hid, I said I will con - fess my transgressions un - to the Lord,.... and thou f

sin un - to thee, and mine in - i - qui ty have I not hid, I said I will con - fess my transgressions un - to the Lord,.... and thou f

sin un - to thee, and mine in - i - qui - ty have I not hid, I said I will con - fess my transgressions un - to the Lord,.... and thou f

*fz p Dim. pp Cres. f*

gavest the in - i - qui - ty.... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord mer - cy shall en

gavest the in - i - qui - ty... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord, mer - cy shall en

gavest the in - i - qui - ty. ... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord, mer - cy shall en

*fz p Dim. Cres. f*

100

# "Blessed is he." Concluded.

65

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

Be glad in the Lord,..... re - joice ye righteous; and shout for

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, all ye that are 9 up - right in heart, all, &c.

# “Safely through another week.”

Tenor Solo. Large.  $\text{♩} = 72$ .

1. Safe - ly thro' a - noth - er week, God has brought us on our way; Let us now a bless - ing seek,

Soprano Solo.

2. While we seek sup - plies of grace, Through the dear Re - deem - er's name; Show thy re - con - cil - ing face,

Organ.

Wait - ing in his courts to - day: Day of all the week the best Em - blem of e - ter - nal rest.

ALTO.

Take a - way our sin and shame.

SOPRANO.

3. Her

From our world - ly cares set free, May we rest this day in

BASE.

thee. 3. Here

1st.

2d.

And

*pp*



# “Safely through another week.”

67

*mf*

May thy glo - ry meet our eyes, While we in thy house ap - pear :

come thy name to praise ; let us feel thy pres-ence near :

May thy glo - ry meet our eyes, While we in thy house ap - pear :

of our ev - er - last - ing feast ; Here af - ford us, Lord, a -

Here af - ford us, Lord, a taste, Of our ev - er - last - ing feast ;

of our ev - er - last - ing feast ; Here af - ford us, Lord, a -

## "Safely through another week." Continued.

*Tempo primo.*

taste Of our ev - er - last - ing feast.

Of our ev - er - last - ing feast.

taste of our ev - er - last - ing feast. Organ.

*Tenor Solo.*

*Soprano Solo.*

May the gos - pel's joy - - ful sound, Con - quer sin - ners, com - fort saints;

# “Safely through another week.” Concluded.

69

*p*

Make the fruits of grace a - bound, bring re - lief from all com -

Make the fruits of grace a - bound, bring re - lief from all com -

Organ.

*Tutti.* *Rall.*

plaints ; Thus we all our Sab - baths prove, Till we join the church a - - bove.

ALTO.

plaints ;

SOPRANO.

Thus we all our Sab - baths prove, Till we join the church a - bove.

BASE.

*Rall.*

# "Jerusalem! my Glorious Home!"

Moderate. *p*  $\text{♩} = 100.$

1. Je - ru - sa - lem! my glo-rious home, Name e - ver dear to me; When shall my la - bors have an end, In joy, and pe

*p*

1. Je - ru - sa - lem! my glo-rious home, Name e - ver dear to me; When shall my la - bors have an end, In joy, and pe

Detailed description: This block contains the first system of the musical score. It features four staves: a vocal line in treble clef with a key signature of one flat (B-flat) and common time (C), and three piano accompaniment staves (treble, alto, and bass clefs). The piano part is marked with a piano (*p*) dynamic. The lyrics are written below the vocal staff and above the piano staves. The first line of the system ends with a partial phrase 'pe'.

thee? 2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no

*f*

thee? 2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no

Detailed description: This block contains the second system of the musical score. It continues with the same four-staff format. The piano part is marked with a forte (*f*) dynamic. The lyrics continue from the previous system, with the first line ending in 'no' and the second line starting with 'thee?'. The system concludes with another 'no' at the end of the piano part.

# "Jerusalem! my Glorious Home!" Continued.

71

Lento.  $\text{♩} = 80.$

Solo.

3. There hap - pier bow'rs than E - den's bloom, No sin, nor sor - row know :.... Blest seats, thro' rude and storm - y

Lento. Solo.

3. There hap - pier bow'rs than E - den's bloom, No sin, nor sor - row know ;.... Blest seats, thro' rude and storm - y

scenes, I on - ward press to you.... 4. Why should I shrink at pain and wo? Or feel at death dis -

scenes, I on - ward press to you.... 4. Why should I shrink at pain and wo? Or feel at death dis -

# "Jerusalem! my Glorious Home!" Concluded.

may? ..... I've Ca - naan's good - ly land in view, And realms of end - - - less day.

may? ..... I've Ca - naan's good - ly land in view, And realms of end - - - less day.

*f* *Tempo primo.*

5. Je - ru - sa - lem! my glorious home, My heart still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.

5. Je - ru - sa - lem! my glorious home, My heart still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.

The musical score is written for voice and piano. The first system features a vocal melody with lyrics and a piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system begins with a piano introduction marked 'f' and 'Tempo primo.' followed by a vocal melody with lyrics. The fourth system continues the vocal melody and piano accompaniment. The score is written in G major (one sharp) and 4/4 time.

# "Sing, O Heavens! and be joyful O earth."

73

*f* ALLEGRO.  $\text{♩} = 122$

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing - ing, O mountains,

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing - ing, O mountains,

For the Lord hath com - fort - ed his peo - ple;

*p* He will have mer - cy on his af - flict - ed, The Lord shall com - fort Zi - on, He will com - fort all her waste pla - ces;

on his af - flict - ed, The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces; He will

He will have mer - cy on his af - flict - ed; The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces, He will

# "Sing, O Heavens." Continued.

Joy and glad-ness shall be found therein, Thanks  
 make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and gladness shall be found there-in, Thanks  
 make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and gladness shall be found there-in, Thanks

giv-ing, and the voice of mel-o-dy. Joy and  
 giv-ing, and the voice of mel-o-dy. Joy and glad-ness shall be found therein, Thanksgiving, and the voice of mel-o-dy. Joy and  
 giv-ing, and the voice of mel-o-dy. Joy and glad-ness shall be found therein, Thanksgiving, and the voice of mel-o-dy. Joy and



# "Sing, O Heavens." Concluded.

75

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Thanks-

Joy and glad-ness shall be found there-in, Thanks-

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in,

This system contains four staves of music. The first staff has a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *ff*. The lyrics 'glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Thanks-' are written below the first staff. The second and third staves are empty. The fourth staff has a treble clef, a key signature of one flat, and the lyrics 'Joy and glad-ness shall be found there-in, Thanks-' written below it.

giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.

giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.

This system contains four staves of music. The first staff has a treble clef, a key signature of one flat, and the lyrics 'giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.' written below it. The second and third staves are empty. The fourth staff has a treble clef, a key signature of one flat, and the lyrics 'giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.' written below it.

# "Thy will be done."

*Lento.*  $\text{♩} = 84.$  *p* *Rall.* *pp*

Thy will be done! In de-vious way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall sa

Thy will be done! In de-vious way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall sa

Thy will be done! In de-vious way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall sa

*pp*

*Rall.* *mf* *Cres.*

will be done, thy will be done! *mf* Thy will be done, If o'er us shine a gladd-'ning and.... a p

will be done, thy will be done! Thy will be done! If o'er... us shine a gladd-'ning and a prosp

will be done, thy will be done! Thy will be done! If o'er... us shine a gladd-'ning and a prosp

*Rall.* *mf* Thy will be done! If o'er us shine a gladd-'ning and.... a p

# “Thy will be done.” Concluded.

7

*pp* *Rall.* *f*

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

*Rall.* *f*

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

sun,

*Dim.* *pp* *p* *Rall.*

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

*Dim.* *pp* *p* *Rall.*

# “When, bending o’er.”

Largo.  $\text{♩} = 76.$

*p*

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw - ful flood, Great

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw - ful flood, Great

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw - ful flood, Great

*p*

*f*

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

# “When bending o’er.”

79

*p*

pel the dark-ness that sur-rounds The en - trance to the grave! Lay thy sup - port - ing, gen - tle hand Be -

*p*

*Dim.*

neath my sink - ing head, And let a beam of life di - vine, Il - lume my dy - ing bed.

*Dim.*

# “With one consent, let all the Earth.”

Allergo. *f*  $\text{♩} = 138.$

1. With one con-sent, let all the earth, To God their cheerful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of pr

1. With one con-sent, let all the earth, To God their cheerful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of pr

*p* *Cres.* *f*

We, whom he choos-es for his own, The flock which he.. vouchsafes to

vinc'd that he is God alone, From whom both we and all proceed;

*p* *Cres.* *f*

We, whom he choos-es for his own, The flock which he.. vouchsafes to

# "With one consent." Concluded.

81

*Andante.*  $\text{♩} = 100.$

*P* Bass Solo.

3. Oh en-ter then his temple-gate, Thence to his courts devoutly press, And still your grateful hymns repeat, And still his name with prai - ses bless.

*Andante.*

Organ.

*f* *Tempo Primo.*

4. For he's the Lord supremely good, His mercy is for - e-ver sure ; His truth, which always firmly stood, To endless a - ges shall en - dure.

4. For he's the Lord supremely good, His mercy is for - e-ver sure ; His truth, which always firmly stood, To endless a - ges shall en - dure.

11

# “And now another week begins.”

1. And now a - noth - er week be - gins, This day we call the Lord's;... This day he rose w

The first system of the musical score is for the first part of the hymn. It consists of four staves: a vocal staff (treble clef, key of D major, 4/4 time) and three piano accompaniment staves (treble and bass clefs, same key and time). The vocal line begins with the lyrics '1. And now a - noth - er week be - gins, This day we call the Lord's;... This day he rose w'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

2. Hark! how the an - gels sweet - ly sing! The  
 bore our sins, for so, for so his word re - cords. 2. Hark! how the an - gels sweet - ly sing! Th  
 2. Hark! how the an - gels sweet - ly sing! Th

The second system of the musical score continues the hymn. It also consists of four staves. The vocal line continues with the lyrics '2. Hark! how the an - gels sweet - ly sing! The', 'bore our sins, for so, for so his word re - cords. 2. Hark! how the an - gels sweet - ly sing! Th', and '2. Hark! how the an - gels sweet - ly sing! Th'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.



“And now another week begins.” Continued.

81

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "voi - ces fill the sky, They hail their great vic - to - rious King, And wel - come him on high. 3. We'll catch the note of". There is a forte (f) dynamic marking at the beginning of the piano part.

voi - ces fill the sky, They hail their great vic - to - rious King, And wel - come him on high. 3. We'll catch the note of

Second system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "lof - ty praise, Their joys, O may we feel; Our thank - ful song with them we'll raise, And em - u - late their zeal." There is a forte (f) dynamic marking at the beginning of the piano part.

lof - ty praise, Their joys, O may we feel; Our thank - ful song with them we'll raise, And em - u - late their zeal.

# “And now another week begins.” Continued.

*Allegretto.*

4. Come, then, ye saints, and grate - ful sing, Of Christ, our ris - en Lord;..... Of Christ, the

*Tempo primo.*

e - ver - last - ing King, Of Christ, of Christ th'in - car - nate Word. 5. Hail! migh - ty Sa - viour,

5. Hail! migh - ty Sa - viour,

5. Hail! migh - ty Sa - viour,

“And now another week begins.” Concluded.

85



thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are repeated on each vocal staff.



sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

The second system of the musical score also consists of four staves (three vocal and one piano). The lyrics are repeated on each vocal staff. The piano accompaniment continues with the same melody and harmony.

# "The Lord hath prepared his throne."

*Allegro Moderato.*  $\text{♩} = 116.$

*p* The Lord hath prepared his throne in the heavens, And his kingdom, his kingdom ruleth o - ver all, Bless the Lord, ye his an -

*Cres.*

*p* The Lord hath prepared his throne in the heavens, And his kingdom, his kingdom ruleth o - ver all, Bless the Lord, ye his an -

*Cres.*

*p* that excel in strength, heark'ning unto the voice, un-to the voice of his word, Bless y

*p* strength, that do his commandments, that do his commandments, heark'ning unto the voice, unto the voice of his word, Bless ye

*p* that excel in strength, heark'ning unto the voice, unto the voice of his word, Bless ye

# "The Lord hath prepared his throne."

87

Lord, bless ye the Lord all ye his hosts; Ye min-is - ters of his that do his pleasure; Ye min-is - ters of his that do his pleasure,

This musical system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Bless the Lord all his works in all pla - ces of his do - min - ion, Bless the Lord O my soul; Bless the Lord O my soul!

Bless the Lord all his works in all pla - ces of his do - min - ion, Bless the Lord O my soul; Bless the Lord O my soul!

This musical system consists of two staves, continuing the melody and accompaniment from the first system. It includes dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), *Cres.* (crescendo), and *Dim.* (diminuendo). The lyrics are repeated on two lines, with the second line starting at the beginning of the system. The notation includes various musical symbols such as beams, slurs, and fermatas.

# "Lord dismiss us with thy Blessing."

*p* *Lento*  $\text{♩} = 72$  *p*

1. Lord dis - miss us with thy bless-ing, Fill our hearts with joy and peace! Let us each thy love pos -

1. Lord dis - miss us with thy bless-ing, Fill our hearts with joy and peace! Let us each thy love pos -

*p* *Cres.* *Dim.*

Tri - umph in re - deem - ing grace. O re - fresh us, O re - fresh us, Trav-'ling thro' this wil - der -

Tri - umph in re - deem - ing grace. O re - fresh us, O re - fresh us, Trav-'ling thro' this wil - der -

# "Lord dismiss us with thy Blessing." Continued.

8

*mf* *Faster.*

2. Thanks we give, and ad - o - ra - tion, For thy gos - pel's joy - ful sound; May the fruits of thy sal - va - tion

*mf* *p*

2. Thanks we give, and ad - o - ra - tion, For thy gos - pel's joy - ful sound; May the fruits of thy sal - va - tion

*Cres.* *Dim.*

in our hearts and lives a - bound! May thy pre - sence with us e - - ver - more be found.

*p* *Cres.* *Dim.*

In our hearts and lives a - bound! May thy pre - sence, May thy pre - sence with us e - - ver - more be found.

# “Lord dismiss us with thy Blessing.” Concluded.

*pp* *Tempo primo.* *p*

3. Then when-e'er the sig-nal's giv-en, Us from earth to call a-way, Borne on an-gels' wings to hea-ven

3. Then when-e'er the sig-nal's giv-en, Us from earth to call a-way, Borne on an-gels' wings to hea-ven

Glad the sum-mons to o-bey; May we e-ver, May we e-ver Reign with Christ in end-less day.

Glad the sum-mons to o-bey; May we e-ver, May we e-ver Reign with Christ in end-less day.

*p* *Cres.* *Dim.*

*p* *Cres.* *Dim.*



# "The Lord is gracious."

91

*Lento. 84.*

*p Solo.*

The Lord is gracious and full of com - pas - sion slow ..... to

*p Solo.*

The Lord is gra - cious and full of com - pas - sion, Slow to an - ger, and of great

*p Solo.*

The Lord is gra - cious and full of com - pas - sion, Slow ..... to an - ger, and of great mercy,

*Solo.*

The Lord is gracious and full of com - passion, Slow

an - ger, and of great mer - cy, The Lord is good to all ..... And his ten - der

mer - cy, The Lord is good to all, ..... and his ten - der

The Lord is good to all, ..... And his ten - der

..... to an - ger and of ..... great mer - cy, The Lord is good to all .... and his ten - der

# "The Lord is gracious." Continued.

*f* *Tutti* *>*

mercies are o - ver all his works, All thy works shall praise thee O Lord, and thy saints..... shall

*Tutti.*

mercies are o - ver all his works; All thy works shall praise thee O Lord, and thy saints shall

*Tutti.*

mercies are o - ver all his works, All thy works shall praise thee O Lord, and thy saints..... shall

*p*

bless thee, They shall speak of the glo - ry of thy king - dom, And talk....

*p*

bless thee, They shall speak of the glo - ry of thy kingdom.

*p*

bless thee; They shall speak of the glo - - - ry of thy kingdom and talk.....

*p*

They shall speak of the glo - ry of thy kingdom,

# “The Lord is gracious.” Continued.

93

of thy pow'r to make known to the sons of men, to make known to the sons of men his mighty acts,

of thy power to make known to the sons of men his mighty acts, and the glorious

of thy power, to make known to the sons of men, to make known to the sons of men, his mighty acts,

and the glorious majesty of his kingdom; thy kingdom is an

majesty, the glorious majesty of his kingdom;

and the glorious majesty of his kingdom, Thy kingdom is an everlasting Kingdom, an

*p* *Cres.* *Allegro. 138.* *f*

# “The Lord is gracious.” Continued.

*mf* e - ver - last - ing king - dom, an e - ver - last - ing kingdom;

Thy kingdom is an everlast - ing king - dom, an e - ver - last - ing

e - ver - last - ing king - dom, Thy kingdom is an e - ver - last - ing king -

*mf* And thy do - min - ion, and thy do - min - ion en - dur - eth throughout all gen - e - ra - tion;

kingdom;

- dom, and thy do - min - ion, And thy do - min - ion, en - dur - eth through - out all gen - e - ra - tion,

# "The Lord is gracious." Continued.

95

*f*

Thy kingdom is an e-ver - last - - ing kingdom, And thy do - min - ion, and thy do -

kingdom is an e - ver-lasting kingdom; And thy do - min - ion,

*f*

Thy kingdom is an ev - er - last - ing king - dom; And .... thy do - min - ion, and thy do -

*f*

Thy kingdom is an e - ver-lasting king - - - dom, And thy do - min - ion,

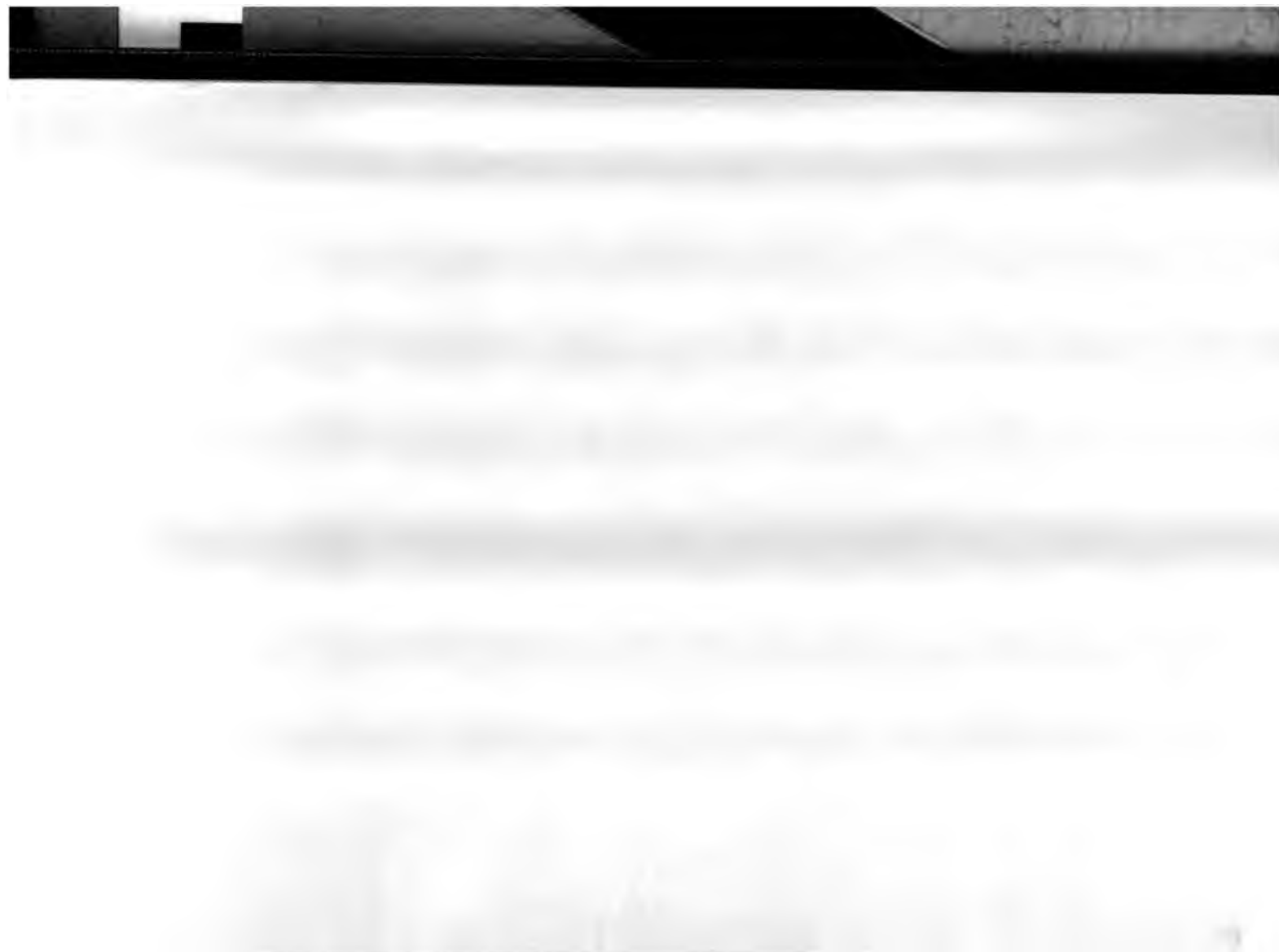
*fz*

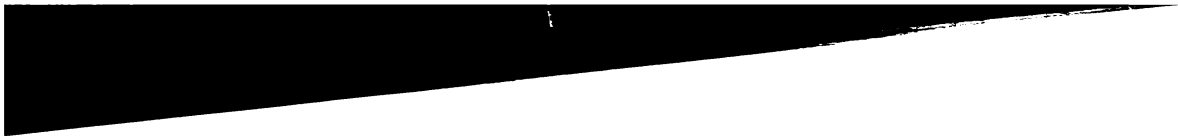
- - min - ion en - dur - - - - - eth, en - dureth throughout

And thy do - minion en - dur - eth, en - dur - eth, en - dur - eth, en - dureth throughout

- - min - ion, en - dureth, en - dureth, en - dur - eth, en - dureth throughout

And thy do - minion, en - dur - eth, en - dur - eth, en - dur - eth,





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